

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 54—No. 3.

SATURDAY, JANUARY 15, 1876.

PRICE { 4d. Unstamped.  
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**CRYSTAL PALACE. — SATURDAY CONCERT, THIS DAY.** The Programme will include: Overture, "The Fall of Babylon" (Spohr), first time at these Concerts; Magnificat, for solo, chorus, and orchestra (E. Proust), first time of performance; Capriccio (Andante) and Allegro Fugato for strings alone (Mendelssohn), first time; Symphony, No. 5, in C minor (Beethoven); Overture, "Le Brasseur de Preston" (Adam). Vocalists—Mme Osgood (her second appearance), Mr Edward Lloyd. The Crystal Palace Choir. Conductor—Mr AUGUST MANNA. Admission to Palace, One Shilling, or by Guinea Season Ticket. Numbered stalls, 3s. 6d. and 2s. 6d.; reserved seats, 1s. N.B.—Serial Stall Tickets for the 14 Concerts, One Guinea and a Half, may be had at the Ticket Office.

## WEDNESDAY NEXT.

**LONDON BALLAD CONCERT, ST JAMES'S HALL.** Artists—Mme Edith Wynne, Miss Anna Williams, Mme Patey, Mme Osborne Williams, and Miss Coyte Turner; Mr Edward Lloyd, Mr Shakespeare, Signor Foli, and Mr Maybrick. Pianoforte—Miss Lillie Albrecht. The London Vocal Union (from St Paul's), under the direction of Mr Walker. Conductors—Mr SIDNEY NAYLOR and Mr MEYER LUTZ. Stalls, 6s.; family tickets to admit four, 21s.; balcony, 3s.; area, 3s. and 2s.; gallery and orchestra, One Shilling. To be had of Austin, St James's Hall; Boosey & Co., 295, Regent Street; and of the usual Agents.

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## "THE GLADIATOR."

**MR THURLEY BEALE** will sing C. E. TINNEY'S new Song, "THE GLADIATOR," Jan. 17th, Hampstead; 26th, Royston; and at Mr C. E. Tinney's Concert, at the Athenaeum, Camden Road, Jan. 28th, 1876.

## "WELCOME TO INDIA."

**CAPTAIN SHAW HELLIER** (4th Dragoon Guards) will sing Mr F. HOWELL'S new Song, "WELCOME TO INDIA," on the 21st of this month.

**MDME ANTOINETTE STERLING** begs to announce her Return to London. All communications to be addressed to her residence, 9, St George's Square, Belgravia, S.W.

**MIDDLE BAUERMEISTER**, of Her Majesty's Opera, is at liberty (by permission of Mr Mapleson) to accept ENGAGEMENTS for Concerts or Oratorios till the 29th of February. All communications to be addressed to Mr W. L. BROADBENT, Secretary, 1, Pall Mall.

## MDME ROSE HERSEE.

**MDME ROSE HERSEE** will be free to accept Oratorio and Concert ENGAGEMENTS on and after January 24th. All letters to be addressed to Lee Place, Lewisham, S.E.

**MR BRINLEY RICHARDS** desires to announce that he will return to London on the 17th instant. Letters to be sent to his residence, 25, St Mary Abbott's Terrace, Kensington, W. North Wales, Jan. 10th.

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**MISS MANETTI** can accept **ENGAGEMENTS** for Oratorio or Concerts, and requests all communications to be addressed to 11, Queen Square, Bloomsbury, W.C.

**M. NIEDZIELSKI**, having just finished several Provincial Engagements, the most recent of which was at Brighton, where he was enthusiastically received, can now accept **ENGAGEMENTS**, singly, or with his Vocal and Instrumental Concert Party, in London or the Country. *The Coventry Standard* says: "The great Polish violinist, M. Niedzielski, cannot be too highly praised. Suffice it to say that his marvellous execution upon the violin evoked deserved and enthusiastic applause, the performer being brought before the foot-lights again and again." He has also been as highly praised by foreign and London journals. Address, Care of **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

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(To be continued.)

## MONDAY POPULAR CONCERTS.

The opening concert of the second series at St James's Hall was interesting, if only on two accounts—the re-appearance of a highly-accomplished German pianist, and that of an Italian artist who, by unanimous consent, has long been recognised as the foremost violoncellist in Europe. Our opinion of Mdlle Marie Krebs has on several occasions been pronounced, and it is but strict justice to own that each time of hearing her strengthens our conviction that she not only ranks, but deserves to rank, among the greatest performers of the day. She selected for solo Handel's *Suite* in E, terminating with the variations on the air known as the "Harmonious Blacksmith," which, though a little used up, can never fail to charm when well rendered; and they have seldom been given with more undeviating mechanical skill, fluency, unforced and natural sentiment, than on the present occasion. Still more striking, however, was Mdlle Krebs' execution of her part in the second sonata composed by Mendelssohn for pianoforte and violoncello—that in D major, one of his most individual and splendid contributions to the repertory of "chamber music." In this her partner was Signor Piatti, who has so often joined Madame Arabella Goddard in the same duet—with what result no amateur can fail to remember. The performance was admirable. The two instruments were as one, so unerring was the precision on either hand, and so thorough the understanding between the two exponents. The audience—and we need scarcely premise that a Monday Popular Concert audience is not very easily pleased—were more than satisfied from beginning to end, applauding each successive movement, and insisting upon a repetition of the *allegretto scherzando*, one of those quaint and exquisite inspirations which came oftener to Mendelssohn than to any other composer, as the many instances occurring in his works suffice to show. We do not quarrel with the judgment of the audience in asking for a repetition of this charming movement; but we think the director, Mr. Arthur Chappell, might reasonably explain to his patrons that *encores* not merely prolong the duration of the concert, but deprive many, who would gladly stay, of the last quartet or trio. The second performance of a movement rarely succeeds in creating the same vivid impression as the first. The curiosity has departed which engendered the early excitement; and this imperatively holds good with such unique pieces as the *scherzi* of Mendelssohn. Nevertheless, the return of two artists like Mdlle Krebs and Signor Piatti may be regarded as an event of such general interest as to disarm objection; and if it were only for the strong desire to re-hear the

*cantabile* episode in the *allegretto scherzando* (Signor Piatti's delivery of which might be a lesson to any Italian singer), that an *encore* was persistently demanded, the audience may for once be exonerated.

Signor Piatti's associates in the quartets were Herr Ludwig Straus (who has never played more finely), Herr L. Ries, and Mr. Zerbini. These were Beethoven's in D (Op. 18) and Haydn's in F (Op. 77), both of which have been heard many times at the Monday Popular Concerts—so often, indeed, that to write a sentence about their respective merits would be superfluous. Not so, however, about the invaluable co-operation of Signor Piatti, who never more worthily proved himself entitled to the epithet "incomparable." He is certainly beyond compare as a master of the instrument of his choice. We can recall no tone, no command of the gradations of tone, such as he possesses—no phrasing more completely satisfying, while devoid of everything in the form of exaggeration; no execution more absolutely irreproachable. This was shown, not only in the sonata of Mendelssohn, but in the quartets of Beethoven and Haydn—as regards, especially, the *andante con moto* of Beethoven, in a manner not to be surpassed. But no more need be said of this artist, who, while as a solo performer without peer, as the *substratum* in a quartet (what amateur needs being reminded of the importance of such a position?), is equally unrivalled.

The singer at this concert was Mdlle Sophie Löwe, who gave *Lieder* by Mendelssohn, Schubert, and Brahms with the taste and feeling of a genuine artist, enjoying the advantage of being accompanied on the pianoforte by Sir Julius Benedict. At the concert on Monday next we are to hear once more the magnificent and frequently-asked-for sonata of Dussek—*Plus Ultra*, which, as there seems little chance of our hearing Arabella Goddard (the first to introduce it) play at the Monday Popular Concerts again, will, in Marie Krebs, find a worthy interpreter.—*Times*.

## AL TROVATORE.

Come harò dunque ardire d'il testo esatto del madrigale di Michelangiolo, pubblicato dall' editore Guidi. Siamo sempre accuratissimi nelle citazioni, soprattutto in lingue straniere. Non è colpa nostra se nei tempi del Buonarroti l'italiano non era qual'è oggi, e se a colti giornalisti milanesi può parere "arabo" quello che si parlava allora a Firenze. Un po' più di carità,—o di circospezione, caro e brioso Trovatore!

Durillon d'Engeluz-Bricche.



## MUSIC IN BERLIN.

(From a Correspondent.)

At last I have to chronicle a real success. Herr Ignatz Brüll's *Das Goldene Kreuz*, has been produced at the Royal Opera, with the most gratifying result. On the morning after the first performance Herr Brüll awoke and found himself famous, at least among the musical circles of this capital. The book of the opera, by Dr Mosenthal, is founded upon the well-known French piece entitled *Catherine ou la Croix d'Or*. Mr Benjamin Webster used to be very fond of playing the principal character, an old Sergeant, in an English version of which I forget the name. Dr Mosenthal has accomplished his task very well, and furnished the composer with a good foundation for his musical superstructure. Herr Brüll's music is unconstrained, melodious, and flowing; it captivates both critics and general public. Every piece was applauded, more especially the Sergeant's song in the second act, one verse of which had to be repeated. The cast was excellent. Madlle Lehmann as Catharine, and Herr Krolop as Sergeant Bombardon, deserve high praise. The other leading characters were ably sustained by Madlle Horina, Herren Ernst and Schmidt. The chorus contributed not a little to the effect. Herr Radecke was the conductor. The composer and the artists were called after each act. So decided is the success achieved by *Das Goldene Kreuz*, that it is already accepted at the Theatre Royal, Dresden, and the example set by the Saxon capital will no doubt be followed by all the principal theatres of Fatherland.

Madlle Kunz, from Vienna, has appeared as Zerline in Mozart's *Don Juan*. She possesses a pleasing exterior and an agreeable soprano voice, well trained. She is a novice.

Madlle Brandt has made a hit in *Fidelio*. Her impersonation took many by surprise. Herr Niemann was Florestan.

I now come to a young lady who has obtained a very firm grip on the sympathies of the worthy Berliners in a marvellously short time. It would be difficult to find a second example of the phenomenon. The young lady to whom I allude is Miss Minnie Hauk. The extracts from various Berlin papers, which have been forwarded by your correspondent X, and which I have read in the *Musical World*, relieve me from the necessity of going into details. I will merely observe that, at the present moment, the fair and accomplished American *prima donna* is one of the most popular, if not the most popular member of the company under the command of Herr von Hülsen. I would fain draw a comparison between Miss Hauk and some other lyric stars who have shone or still shine in these regions, but I remember that "comparisons are odorous," and hold my pen.

After playing the "old women" for twenty-eight years, Madlle Gey took her farewell as Marcellina in *Le Nozze*, on the 31st December. At the conclusion of the performance, the entire company assembled on the stage. The Intendant General, Herr von Hülsen, made a speech in which he spoke most highly of Madlle Gey's professional services during the long period she had been connected with the Royal Operahouse. In the name of their Majesties, the Emperor and Empress, he presented her with a mark of their esteem and respect, in the shape of a splendid necklace, and also conveyed the Empress's regret at her inability to attend the last performance. Madlle Gey was so overcome by emotion that the stage-manager, Herr Salomon, had scarcely time to hand her a silver laurel wreath before she was compelled to retire, leaving Herr Kahl with a natural laurel wreath in his hands and a speech on his lips, both of which, namely, laurel wreath and speech, he was commissioned to deliver to Madlle Gey in the name of the members of the chorus.

There was a talk of inviting Herr Richard Wagner to conduct the first performance of his *Tristan und Isolde*, but recent events in Vienna have caused this intention to be dropped. It is uncertain when the first performance will take place, as fresh difficulties arise at every rehearsal. Herr Betz has given up the part of Kurwenal to Herr Schmidt, Herr Betz himself assuming that of King Mark.

A comic opera in three acts, entitled *Der Liebesring*, has been produced at the Wilhelmstädtisches Theater. Herr Feldechner has manufactured a libretto out of nothing. Not only is it devoid of merit; it is in many parts highly objectionable. The characters evolved out of the author's inward consciousness, like the pro-

verbial camel, resemble no human creatures in everyday life. The score is a sort of musical patchwork, and, if eclecticism were in every instance praiseworthy, Herr Bial, the composer, would have a right to unqualified encomium. Strauss, Verdi, Lecocq, Offenbach, and a host of others too numerous to mention, have contributed so liberally to *Der Liebesring* that, by naming his opera "original," Herr Bial proves himself at least gifted with the quality of imagination. The principal personage, Paquinette, found a clever representative in Madlle Caroline Finaly, from Vienna, an established favourite here. The characters next in importance were entrusted to Herren Swoboda and Schulz.

Herr Professor Joachim, recently paid his first visit to Sweden. I shall not attempt to describe the admiration and wonder he excited by his marvellous playing. You will have no difficulty in forming your own notions on the subject. The Stockholmers were enraptured. King Oscar was present at every concert. *Apropos de bottles*, we have had plenty of concerts here lately; but, as I have already extended my letter beyond the ordinary limits, I will not enter into details.

## IMPORTANT WARNING TO CONCERT GIVERS.

(To the Editor of the "Musical World.")

SIR,—Will you allow me, through your columns, to draw the attention of the musical profession to the following case?—On the 19th November last I gave a concert here, when Miss Clelland was one of my artists. Among the songs she selected was "My long hair is braided," from Wallace's *Amber Witch*. On Friday, December 31st, I received a letter from the "Authors, Composers, and Artists' Copyright and Performing-right Protection Office," 8, Colebrooke Row, Islington, in which the writer, Mr Harry Wall, applied to me for payment of the sum of £2, as statutory penalty incurred by me for having "caused or permitted" the performance of the above song, "without permission in writing first had and obtained." I was requested to furnish a "satisfactory reply" on or before the following day, otherwise the matter would be placed in the solicitor's hands. I was referred to a report of a case heard at the Clerkenwell County Court on November 25th, when the Proprietor of the Raglan Music Hall was fined £4 and costs for having "innocently, ignorantly, and quite unknowingly" committed a similar offence, by permitting two airs from *Maritana* to be performed. In reply to some questions, I had a letter from Mr Wall on Monday evening, January 3rd, in which I was told that "nothing less than the full penalty would be taken," and that a "satisfactory reply" must be forthcoming on Tuesday, the 4th inst.; but, as I wrote to say that I had consulted a solicitor, the day of grace was extended to Thursday. I was advised here that another judge might probably give a different decision; but, as law is both troublesome and expensive, I do not intend to take the case into court, and have asked a legal friend of mine in London to pay the fine, on being satisfied as to Mr Wall's title to the right he claims. Thus the matter now stands, and, as the subject is one of vital importance to artists, concert-givers, and publishers, I lose no time in bringing it under the notice of your readers. So far as I know at present the restriction extends to Wallace's works only, and I need scarcely say that I shall take care to exclude them from my programmes in future. But, if no notice is required to be given, how am I to know that I may not at my next concert, be let in for half-a-dozen penalties? I should like to hear the opinion of some of your correspondents on the subject, and to know whether any of them have heard from Mr Wall, as several of Wallace's compositions are stock pieces at concerts. I think the profession should unite to get the question definitely settled in a superior court, and I shall be happy to contribute to any fund that may be raised for the purpose. I must add that Miss Clelland, though unaware of any restrictions, offered at once to pay me half the fine, if it could be legally demanded by Mr Wall.—Yours faithfully,

T. BACKHOUSE.

Bideford, Devon, Jan. 11th, 1876.

CREVELD.—Mad. Mallinger has fulfilled her engagement here,

## SIR F. A. GORE OUSELEY ON MATTERS MATERIALISTIC.

(To the Editor of the "Musical World.")

SIR.—The musician-reader who scans a little volume, entitled "*A Treatise on Musical Form and General Composition*," by the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. D., Professor of Music in the University of Oxford, is naturally, by the somewhat rapid dismissal and cursory treatment therein of matters theoretically important, led to infer that its learned author has merely compiled an elementary handbook for students, and will be slightly astonished when met at its conclusion by the following paragraph:—

"We have now gone through the various matters needed to enable the student to acquire the art of composition; all that remains is to commend the following examples to his careful study, and to express, in conclusion, an earnest hope that this work may help towards the improvement of musical composition and musical criticism in this country."

For the moment naturally impressed, he will, doubtless, re-peruse the various chapters; a proceeding that will produce, at least, an item or two to support the "earnest hope" above expressed; for he may chance to alight on some stray theoretical morsels he had failed to digest in his preliminary training.

That there is certainly room for improvement in "musical composition and musical criticism in this country" I acknowledge; but that Sir F. A. Gore Ouseley's work is likely to further that improvement I beg leave to doubt. Though the system of perpetually instilling and re-instilling the same doctrines in the same form is dependable as a safe manner of conducting the education of the student, he who professionally takes up the thread where others leave it, as a mere echo of what has gone before, can hardly lay claim to more than the remotest influence upon general progress. If Sir F. A. Gore Ouseley had brought prominently forward any neglected musical truism, or had even presented a *perfect* design of his theme, his "earnest hope" that the light of his treatise would be sufficient even to penetrate the darkness of criticism would have been justifiable. As it is, it overweights a light craft, hardly built to float so deep a sentiment.

Divided into thirteen chapters, with a copious appendix of examples in support of the statements they contain, the author approaches his subject by an affirmation calculated slightly to alarm the eager postulant. He is told that even though he may have thoroughly mastered the theory and practice of harmony and counterpoint, though he may be able to harmonise any given melody correctly and variously; yea, and even though he be competent to introduce such "learned devices as imitations and canons into his work," he is by no means to flatter himself that he may deal a decisive blow in the battle. "No mistake can be greater than this," is the fiat of our Oxford professor, who further supports his assertion by reference to "genius" as a necessity to a composer. In what sense Sir F. A. Gore Ouseley interprets this elastic term I know not, by very reason of its elasticity; but, if he regards it as indicating a higher order of power than the highest ordinary talent, we fear but few neophytes will have courage to assume themselves possessed of the necessary quality to uphold his elucidation of form-mysteries.

Claiming for melody the post of honour in his system, Sir F. A. Gore Ouseley devotes his second chapter to its analysis and laws. After a disquisition, and some more or less appropriate examples, he observes: "It is true indeed that melody cannot express very definite ideas by itself: apart from words, all that it can do is to excite certain emotions, analogous to the more obvious ones which the words alone can define. Thus it can intensify the effect of poetry, although it can never usurp its place. But such intensification can only be secured by suiting the style of the music to the idea imparted by the words to which it is set. Purely instrumental music is of course independent of all such consideration."

The ensuing ten chapters are devoted to "Form," which Sir F. A. Gore Ouseley defines as "the art of balancing the constituent parts of a composition with reference to symmetry of construction." Dividing the principal forms into seven kinds, viz., the Ancient Binary, Modern Binary, Ternary, Minuet, Rondo, Variations, and Fugue, he claims as chief the Modern Binary, under which category he classes "every one of the symphonies of Haydn and Mozart, with the earlier ones of Beethoven." The tables and rules laid down for the formation of movements are clear; but, all said and done, Sir Frederick is much in the position of an anatomist who has sketched a skeleton and numbered the bones; not only are the muscles that bind, and the skin that contains the whole, wanting, but their application and intent. The rules given in this volume are to a musical composition as the bare bones to the human form; the rest must be evolved by the student

from his "inner consciousness," for though he has the *how* set very plainly before him, he must look elsewhere for the *why*.

It is not alone in this manual that the glaring defect of not producing the "wherefore" of things is to be deplored. Modern science-advancers generally are so devoted to minute enumeration and representation of the laws of phenomena, that causes are well-nigh ignored. Now, the first requisition of the thoughtful student—and it is hardly possible that any save the thoughtful would dream of musical architecture—is the *reason for* and *origin of* every law to which he is called upon to assent. A mind that can accept a rule without apprehending its import (in other words, ascertaining its cause), will scarcely apply that rule with advantage to its subject. When students are called upon to assume a rigid and binding system, simply because inculcated by the great masters, we can hardly wonder at deserters from the ranks of Form-followers, and the consequent augmentation of lovers of Formlessness; the only powerful antagonist to the charms of absolute Freedom being the settled conviction of Reason. As it is, *roots unknown* and *unexplored* are scarcely better than none at all. FLAMINGO.

[The plain fact is that not one modern composer out of 100,000,000,000 knows anything whatever about the method approved by the great masters. Hence the chaotic rubbish which threatens the annihilation of music as an art.—D. PETERS.]

## MINNIE HAUKE AT BERLIN.

The young American Prima Donna has appeared in two more characters, and again successfully gone through the ordeal. Speaking of her Carlo Broschi, in Auber's *La Part du Diable*, Hofrath Adami says, remarking that such characters require good actresses as well as good singers:—

"Fortunately the Royal Operahouse possesses in Miss Minnie Hauke a distinguished virtuosa in this very sense. Thanks to the admirable vocal training by which she ripened into an artist, she has in *Il Barbiere*, *Le Domino Noir*, *Margarethe*, *Aida*, &c., given ample proof that she is a mistress of the tone language of France and Italy. But she is also mistress of the tone language of Germany employed by Mozart, as her *Pamina* demonstrated in a surprising manner. As Carlo Broschi she again shone as an Auber-singer. The second and third acts especially showed us the fair artist on the pinnacle of her rare virtuosity."

The same writer, in another notice, says:—

"Miss Hauke sang the part of Alice here for the first time. After proving herself in Mozart, Auber, Gounod, Rossini, and Verdi, she now showed what an adept she is in Meyerbeer. The purity of her intonation, the art of her *legato*, the gentle manner in which she commences a tone, and allows it, echo-like, to die away, little by little subsiding into softness, her animated delivery, and her vocal expression, made her Alice another prize. The scene in the second act brought out the young lady's intelligence and life-like acting even where the character takes only a transient share."

Herr Richard Wüerst remarks:—

"On Sunday evening we had Meyerbeer's *Robert le Diable*, with Miss Minnie Hauke as Alice. The character was brought out with natural grace, while the tragic element, suddenly bursting into it, exhibited perfect art. Miss Hauke is capable of rendering every gradation of light and shade. The purity of her intonation, and the correctness with which she realizes character, in Alice, as in all else she undertakes, won liveliest marks of appreciation."

Dr Gumprecht says:

"Meyerbeer's *Robert* called us on the following evening to the Operahouse. We took home some of the best impressions of Miss Hauke's Alice. Equally prepared to fulfil her musical and dramatic duties, her intonation was as clear as a bell."

Miss Hauke's popularity is now beyond a question. X.

## 3 Mystery.

DR SPHINX.—When are fishes out of water?

DR STYX.—When in my river.

[DR CHARON.—What are these chaps talking about?

DR LETHÉ.—Let me sleep. I am Lethé—so-called.]

To Dr Hans von Bülow.

## LONDON BALLAD CONCERTS.

Mr John Boosey commenced the tenth season of his "Ballad Concerts" on Saturday morning last. How thoroughly the public appreciate these entertainments was apparent by the crowd that filled St James's Hall. Mr Boosey provided a judicious selection of old and new compositions, and several of the most popular vocalists of the day to interpret them. His patrons did not fail on every favourable occasion to testify by applause and "encores" their appreciation of his efforts to please them. Among the new compositions given were two songs by Mr Cowen, "Almost," sung by Madame Patey, and "Why," sung by Mr Edward Lloyd (encored); two songs by M. Wekerlin—"A song to a rose," and "One only"—respectively allotted to Mmes Sherrington, and Edith Wynne; and "A Song of Neptune," by Herr Louis Diehl, sung by Signor Foli (encored). The old "favourites" were received—as old favourites should be—with a hearty welcome. Madame Wynne was called upon to repeat "She wandered down the mountain side;" Madame Patey, Sir Julius Benedict's "By the sad sea waves;" and Madame Sherrington, "Dresden China," when she gave "Come back to Erin." Mr Edward Lloyd was twice called back to the platform after Sullivan's "Once again." Madame Osborne Williams received well merited applause for the way in which she sang "Strangers yet;" Mr Maybrick pleased greatly in Signor Pinsuti's "Once for all," and the "London Vocal Union," under the direction of Mr Frederick Walker, gave several glees and part-songs in perfection. Mr H. W. Nicholson was the solo pianist. He played a brilliant "paraphrase," by Herr Jaël, on subjects from Wagner's *Tannhäuser* and *Lohengrin*, for which he was "recalled," and a charming piece, by Arthur Sullivan, entitled "Day Dreams."

On Wednesday evening Mr Boosey gave the second concert of the present series, with the same artists as on the previous Saturday, and, in addition, Mr. Shakespeare, the new tenor from the Royal Academy of Music, who pleased everyone by the artistic way in which he sang J. L. Hatton's "If my mistress hide her face," and G. A. Macfarren's "My own my guiding star." The accompanists of the vocal music at both the concerts were Mr Sidney Naylor and Herr Meyer Lutz. The next concert is announced for Wednesday evening.

## MUSIC IN BRUSSELS.

(From a Correspondent.)

Adolphe Adam's *Poupée de Nuremberg* has been performed as a *lever de rideau*, the characters sustained by Madlle Reine, MM. Norlet, Chapuis, and Guerin. The *Guide Musical* remarks:—

"People may say what they like, but all the 'grand music' of the present day will never succeed in disgusting the public with those airy and jaunty little productions which were the delight of the preceding generation, and had some merit, after all. See, too, how we are returning to them. Charles Lecocq is doing nothing else; he is going back to the source which we appeared for a moment inclined to abandon. All the difference is in the libretti, the authors of which now consider themselves under the obligation of sacrificing to burlesque and broad impropriety—without always possessing wit and genuine gaiety. Offenbach, as well (and not for the first time), has entered the ranks to replace the popular composers of French comic opera. But I entertain grave doubts of his success; it is difficult for a gosling to transform itself into a lark."

Georges Bizet's *Carmen* will be produced very shortly. *Lohengrin* is in preparation, for Mdme Christine Nilsson. At the Fantaisies Parisiennes, M. Lecocq's new opera, *La petite Mariée*, will be performed during the present season.

A grand dinner was given the other day by the singers and members of the band at the Monnaie, to celebrate the fact of their young conductor, M. Joseph Dupont, having been created a Chevalier of the Order of Leopold. Covers were laid for one hundred and fifty persons. At the "table of honour," were seated M. Dupont himself, M. Anspach, Burgomaster of Brussels, M. Gevaert, Director of the Conservatory, MM. Stoumon and Calabrézi, joint managers of the Monnaie, M. Auguste Dupont, and the representatives of the press.

*De Keizer bij de Boeren* (*The Emperor among the Peasants*), words by Destanberg, music by Charles Miry, has been brought out at the Flemish theatre, as also *Het drei Kriekoningen Feest* (*Festival of the Three Kings*), by the same.

## AMATEUR CONCERT AT KENDAL.

(From a Correspondent.)

Miss Valerie Maude White, the "star" at our last concert, gave extempore renderings of pieces which must, to say the least, have severely taxed her memory. Miss White's first effort was made in a series of "Hungarian Dances," a composition which made heavy demands upon the manipulative powers of the performer. The execution was so brilliant, characteristic, and graceful, that a unanimous "encore" was insisted upon by the audience. In the second part of the concert Miss White essayed a sketch of Sterndale Bennett's "The Lake," the intellectual quality of her playing being here demonstratively shown. In the "Valse Caprice" of Rubinstein there was room for the display of merits of another order, and it was not surprising that, after such execution, she should be enthusiastically called back to the platform. The readiness with which the demand was answered must have satisfied the audience that they had before them a musician of exceptional ability. Miss White not merely shone as a pianist, but also as a composer, two songs from her pen, "When twilight dews" and "D'ou venez vous?", both charmingly given by Miss Sophia Robertson, being among the most attractive features of the concert.

## MUSIC IN INDIA.

(From our own Correspondent.)

The first performance in India of Sir Julius Benedict's *Lily of Killarney* has taken place. Miss Alice May selected this charming work for her benefit, and it was produced on Saturday, Nov. 27th, the natal day of the illustrious musician. A great house was assembled, and Miss May received an "ovation" for her rendering of "I'm alone." Mr Ernest Benedict, the composer's son, was present, and expressed his sorrow that his father was not there to witness it. The large number of people lately arrived from England say that it is a pity Miss May should be wasting her talent in these parts; but the fair artist is right to get experience in her art before she returns home, where she will be the more welcome for having gained a reputation abroad. The opera season is drawing towards its close. The Williamsons, from Australia, are doing tolerably well at Lewis's Theatre; but English's company cannot attract audiences. Will Charles Mathews be able to pull it up? The small number of auditors in this city can be got into one theatre; and how is it possible to fill three? Miss May, however, need fear nothing; there is such life in her that her *entrée* on the stage is always the signal for a burst of applause, even from audiences who, as a rule, do only the "white kid" business. It is her intention to pay a short visit to China, and then steam away for old England, to try her fortune with the best, most good-natured and nicest audience in the world—the audience of London.

Calcutta, Dec. 6, 1875.

SCHWERIN.—Verdi's *Requiem* will in all probability be performed at the Grand Ducal Theatre somewhere about Easter.

HAMBURG.—M. Anton Rubinstein intends to direct the first performance of his opera, *Die Maccabäer*, at the Stadttheater, in the early part of next month. He has been working hard upon the score of his new opera, *Nero*.

VIENNA.—Herr Charles Oberthür, the celebrated harpist, Professor in the London Academy of Music, gave, on the 5th inst., a concert, in the *salle* of the Musikverein, which, in spite of the inclement weather, was well attended. The following is the programme:—Trio No. 1, in F minor, for violin, violoncello, and harp (Oberthür), Herren Director Hellmesberger, Hilpert, and Oberthür; Songs by Beethoven, "Resignation" and "Mignon" (Fräulein Zabrés); Harp solos, "Meditation" and "La Cascade" (Herr Oberthür); Duo piano and harp, on airs from *Oberon* (Fräulein Dürnberger and Herr Oberthür); "Blumenmädchen," song, by Dessaner, and "Widmung," by Schumann (Fräulein Zabrés); "Souvenir de Londres," fantasia brillante, for harp (Herr Oberthür). Herr Oberthür, already favourably known to the Viennese public, through his interesting and effective compositions, met with a most flattering reception. His trio pleased immensely, testified by warm applause after each movement, and a vehement "recall" at the conclusion. The same compliment was paid him after each of his solos, so that he was obliged to play an extra piece—his "Clouds and sunshine."



## Ballads of the Musical World.

(By our Special Cockney.)

No. 1.

## MISTER 'OLMES'S HORGIN.

O listen all as cares to 'ear  
About a horgin's praise,  
As Mister 'Olmes as 'ad set up—  
'Tis wurthy of my lays.

On Primrose 'ill this Mister 'Olmes  
'As built a spacious 'all,  
But 'ow he come to put it there  
I must to you recall.

Now Mister 'Olmes, not long ago,  
Did modest live elsewere,  
And on a little horgin play,  
'Is 'appy 'eart to cheer.

And werry grand, when night did fall,  
And muffin-bell did ring,  
It were to stand outside 'is 'ouse  
And 'ear that gen'tman sing.

But vun day come to Mister 'Olmes  
A railway horficer bold,  
Who ups and ses, downright, ses he,  
"We means to 'ave and 'old

"This 'ouse and land, so out you go,  
And 'ere's yer money pat."

Then Mister 'Olmes he takes the  
purse,  
He likewise takes 'is 'at.

"A-top o' Primrose 'ill," he ses,  
"I'll build a spacious 'all,  
And in it I vill cert'nly put  
A horgin vide and tall."

So right away from Liverpool  
He summons Mister Best,  
Vith Bryceon Brothers to consult.  
You quick vill guess the rest.

The 'all arose, the horgin too,  
Its pipes of monstrous size,  
And curious machinery—  
'Twould make you bless yer heyes.

"And now," ses Mister 'Olmes, ses  
he,

"I've got this horgin big,  
And for the railway horficer  
Don't care vun rotten fig.

"I'll up and 'ave a jolly spree,  
I'll ask my friends to come,  
And 'ear the horgin sound so fine,  
Like trumpet bold and drum.

"There's Mister Best from Liverpool,  
A horg'nist good and true,  
He'll play upon this hinstrument  
As precious few can do.

"And Mounseer Guilman, he as lives  
In Paris gay and bright,  
O, won't he just my company  
Vith sweetest sounds delight!

"And Mounseer Lemmens, he shall  
sport

Upon my hivory keys,  
And play such music as would make  
Hold henvious Horphens sneeze."

Vat Mister 'Olmes he sed he'd do  
He did right straight away;  
On Primrose 'ill there was 'igh jinks  
As turn'd the night to day.

The carriages in ranks they stood,  
Vith lamps a-lit quite fine;  
(But two unhap'ly didn't show,  
Vich two vas yourn and mine.)

And then commissioners full brave  
They lets the people in,  
And takes the tickets at the door  
Afore they takes their gin.

And Mister Best, with Mounseers  
both,

Four nights did play so vell,  
That all the company declared  
The horgin vas no sell;

Vich Mister 'Olmes, a-'earing, thought,  
"An 'appy man ham I,  
Although my neighbours from this 'ill  
May think it good to fly."

Now prosper long this Mister 'Olmes,  
Likewise 'is horgin great;  
And should the neighbours it hindict,  
I vill the tale relate.

J. B.

## Salvini-Gladiatorre!



RIGA.—From 1760 to 1873, that is for a period of more than 112 years, the Musical Society gallantly upheld the cause of classical music, ancient and modern, in these northern latitudes. At length, in November, 1873, it succumbed to financial difficulties. Not disheartened, however, by this misfortune, some of its principal members, among whom was the conductor, Herr W. Bergner, jun., determined that the Society should not die out. Thanks to their unflagging endeavours, it has been re-constituted, and, with the beginning of the present year, entered upon a new phase of usefulness.—Among the pieces announced as novelties at the Stadttheater, are the Second Part of Goethe's *Faust* (Wolheim's version), with Pierson's music; and *Phädra*, by Prince George, of Prussia, with music by Taubert. The list of operas recently produced includes, *Le Roi l'a dit*, by Leo Delibes; *Die Folkunger*, by Kretschmer; and *Diana von Solange*, by Duke Ernest, of Saxe-Coburg.

LYONS.—For five years, *La Grande Duchesse de Gérolstein* has not been played in France. Political motives were the cause of this. The Prefect of the Rhone has just granted the manager of the Gymnase here permission to produce the piece.

MARSEILLES.—Some time since, a committee was appointed by the Mayor to select for performance at the Grand Théâtre the best opera written by a composer born in the South of France. Three operas were sent in. One of these was withdrawn at the last moment. Of the two others, the committee selected unanimously *Jean IV, ou le Porte-Glaive*, words by M. Matabon, music by M. Brion d'Orgeval.

**MONDAY POPULAR CONCERTS,**  
ST JAMES'S HALL.  
**EIGHTEENTH SEASON, 1875-76.**  
DIRECTOR—MR S. ARTHUR CHAPPELL.

**THE FIFTEENTH CONCERT OF THE SEASON**  
WILL TAKE PLACE ON  
**MONDAY EVENING, JANUARY 17, 1876.**  
*To commence at Eight o'clock precisely.*

**Programme.**

PART I.	
QUARTET in B flat, Op. 76, No. 4, for two violins, viola, and violoncello—Mdlle NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI .. .. .	Haydn.
SONG, "Bella adorata"—Mr SHAKESPEARE .. .. .	Mercadante.
SONATA in A flat, "Plus Ultra," for pianoforte alone—Mdlle MARIE KREBS .. .. .	Dussek.
PART II.	
SONATA in A major, No. 2, for pianoforte and violin—Mdlle MARIE KREBS and Mdlle NORMAN-NERUDA .. .. .	Bach.
SONGS, {"Du bist wie eine Blume"} .. .. .	Schumann.
SONGS, {"Sing, maiden, sing"} .. .. .	Bennett.
Mr SHAKESPEARE.	
TRIO in F major, Op. 28, for pianoforte, violin, and violoncello—Mdlle MARIE KREBS, Mdlle NORMAN-NERUDA, and Signor PIATTI .. .. .	Gernsheim.
Conductor .. .. .	Mr ZERBINI.

**SATURDAY POPULAR CONCERTS.**

**SATURDAY AFTERNOON, JANUARY 15, 1876.**  
*To commence at Three o'clock precisely.*

**Programme.**

QUARTET in D minor (No. 2 of the set dedicated to Haydn), for two violins, viola, and violoncello—Mdlle NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI .. .. .	Mozart.
AIR, "Adelaide"—Mr SIMS REEVES .. .. .	Beethoven.
SONATA in A flat, Op. 26 (with Funeral March), for pianoforte alone—Mdlle MARIE KREBS .. .. .	Beethoven.
ALLEMANDE, LARGO, and ALLEGRO, for violoncello, with pianoforte accompaniment—Signor PIATTI .. .. .	Veracini.
SONGS, {"The Savoyard"} .. .. .	Beethoven.
SONGS, {"The Kiss"} .. .. .	Beethoven.
TRIO in G minor, Op. 8, for pianoforte, violin, and violoncello—Mdlle MARIE KREBS, Mdlle NORMAN-NERUDA, and Signor PIATTI .. .. .	Chopin.
Conductor .. .. .	Sir JULIUS BENEDICT.

**NOTICE.**

*To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

**The Musical World,**

LONDON SATURDAY, JANUARY, 15, 1876.

**Episodes on Change.**



DR SHIPPING.—Why—art has nothing to do with war?  
DR QUINCE.—Well—it depends upon the warriors.  
DR SHIPPING.—Why—Pasdeloup spurns Wilhelmj.  
DR QUINCE.—Well—Wilhelmj is German.  
DR SHIPPING.—Why—so was Beethoven?  
DR QUINCE.—Well—that's true.  
DR SHIPPING.—Why—I can't make it out.  
DR QUINCE.—Well—suppose the French have fiddlers, but no composers?  
DR SHIPPING.—Why—I never thought of that!  
DR QUINCE.—Well—think it over. (*Exeunt severally.*)

**Letters from Eminent Composers.**  
No. 2.

FROM STERNDALÉ BENNETT.

38, Queensborough Terrace, Kensington Gardens, W.,  
April 28, 1873.

MY DEAR OLD FRIEND, J. W. D., (K.D.)—I wish you would come and spend at least a week with me here, and get out of the way of all bother. The sonata has come to an end; I want to get it out this week if possible, but I can't readily let it out of hand. Alas! the artist for whom I wrote it will not, I fear, be the first to see it. I am so much out of the world that I did not know your dear wife had departed for distant parts, but surely she will come back again soon and play to us for years to come. It is impossible that such a grand young talent can give itself up so early. What a good idea it would be for you to adopt my suggestion of coming up to Bayswater, I want to see you very much. If you are writing on the *Passion's* music, I could let you see the libretto used at Berlin at the two performances under Mendelssohn. I shall not, I believe, go to the Philharmonic this evening—I am afraid of this extraordinary weather. Ever yours sincerely as of old. W. S. B.

**TO THE EDITOR OF THE MUSICAL WORLD.**

SIR,—Experience proves to us, as a writer in the Berlin *Echo* very truly remarks, that the general condition of a people and their artistic life are closely and intimately linked together. The fresh and ardent inspirations of happy times are mirrored in art generally, and especially in music; so are the sombre and desponding sentiments of political and social decadence. Thus there is good reason why Germans should rejoice at the artistic spring which has dawned out from the recent mighty events that have transformed Germany into a great power, and they should rejoice, also, at the stand made by certain eminent men against much that was still generally accepted unquestioned though the breath of artistic life had long since fled from it for ever. In all this we cannot help perceiving a state of things highly favourable to the present and to the future of the German nation, as well as a guarantee for the stability of what they have achieved. While, during the years of degradation through which their country was doomed to pass, Germans had no sense for the profound creations of their old masters, their descendants of the present generation seek with affectionate reverence to preserve the precious heritage handed down to them. A glance at the ever growing list of old masterpieces now issued from the press will at once suffice to prove this assertion.

Music possesses, perhaps, as many means of propagation as any of the sister arts. Concerts and other entertainments afford even the most remote and out-of-the-way towns an opportunity of elevating themselves by an acquaintance with the most sublime efforts of musical genius. It depends upon the intelligence of conductors and other responsible persons whether such concerts and entertainments shall tend to improve their audiences. The fact, however, of their appreciating more than they did what has been done by those who preceded them does not prove that modern composers have as yet found a standard that shall be universally acknowledged. The time has been too short for them to demonstrate their heightened powers of appreciation by model works, but there can be no doubt that, when the eagerly expected genius shall arise, he will find many admirable musicians, duly prepared by study and experience to follow the standard of progress he shall unfold.

But, however fair may be the blossoms which music is now putting forth in the German empire, it is still far from



having attained to that lofty point when, ceasing to be a mere amusement of the court and the people, it becomes an essential factor in the development of an ennobled folk, the thoughtful language of an intellectual epoch, and the animating soul of even the ordinary views of every-day existence. The present age is not yet fitted to receive the determining law and fundamental guiding notion of absolute music, so it is temporarily satisfied with the more easily appreciated enjoyment derived from the lyric stage. The theatre must—who knows for how long—be regarded only too much as simply an institution for the amusement of the so-called educated classes. Hence the motley character of the performances; hence the want of purpose and the shallowness of so many singers, who can do aught but sing; and hence the indescribable caprice of the theatrical public. Under the baneful influence of such a state of things, it will be a long time ere opera can realize its object of uniting many arts by the medium of music, and the Baireuth performances will be nothing more than an isolated experiment in this direction, leaving scarcely a trace behind. Despite of what some persons may assert to the contrary, the general greed for novelty still causes in Germany a hankering after the melodious creations of Italy—as demonstrated, for instance, by the remarkable success of Verdi's *Aida* and *Requiem*—or piquant French strains spiced with sensual attractions and naked bodily charms. For German opera with its tendency to characterization, and likewise, from time to time, with its desire to focus all the attention of the public on skilful music, the masses, as a rule, exhibit only respectful toleration. This has been recently proved by Kretschmer's *Folkunger*, Goldmark's *Königin von Saba*, Langer's *Dornröschen*, Taubert's *Cesario*, and even Rubinstein's *Maccabäer*, however much their success may be trumpeted forth as something unparalleled. At the same time, the interest undeniably manifested of late by the German public for comic opera, a branch of lyric art so scurvily treated for such a length of time by German composers, is a promising sign, and has been highly beneficial to *Der Widerspänstigen Zähmung*, by Götz, *Der Erbe von Morley*, by Holstein, *Ein Abendtheuer Handel's*, by Reinecke, *Der Schwedense*, by Emmerich, and *Das Goldene Kreuz*, by Brüll. That the attempts to elevate German opera are becoming more numerous is a gratifying proof of the vitality, so frequently doubted, inherent to German dramatic music. In consideration, therefore, of the more or less successful endeavour to provide the eye and the ear with pictures of more than ordinary feelings and emotions, the works mentioned above are justly entitled to the thanks of the German public. In the opinion, however, of the writer in the *Berlin Echo*, the most genuine composer among those who have lately appealed to Germany is Anton Rubinstein. In his *Maccabäer* we find force and life, as opposed to the shadowy shapes, mere creatures of the imagination, exhibited to us by most of his rivals. He does not aim at being simply an ephemeral composer, writing exclusively for the stage; his object is to exemplify the right of music to a newly opened sphere of action.

If, observes the author we have quoted, the present generation, in its efforts to get at the root of political, social, and scientific questions, has not yet attained the feeling requisite for the mediate union of artistic thought with representative power, and if, in consequence, the art is still considered simply an effective amusement more than aught else, the immediate conception in word and writing has become an all the more general want, and literary works on musical subjects are increasing every year among the Germans both in number and importance.

As German music has long exercised, and continues to exercise, so general and so powerful an influence in England, the above remarks concerning the phase on which it has now entered may, Sir, interest your readers. Q.

### "FLAMINGO" ON ORCHESTRAL PLAYING.

(To the Editor of the "Musical World.")

SIR,—The article in the *Musical World* of the 1st of January, headed: "Musical Meanderings," has induced me to request the insertion in your next number of the following questions and remarks:

1. Could "Flamingo" not have managed to do justice to the efficiency of the conductor and orchestra of Muswell Hill without insulting nearly all the conductors and orchestras upon earth, past and present? Has he entirely forgotten the many excellent performances which he must have heard in England and abroad, and does he really not feel that he largely oversteps the limits of propriety and good taste by boldly knocking down and besmearing with mud almost all the conductors and prominent orchestral instrumentalists of the universe, in order to clear the way for an artist of his special admiration, and to show him up in a suit of brand new clothes from a shop of some musical tailor in musical Utopia?

2. Is "Flamingo" justified in asserting that "Until now the great defect of orchestras has been the annihilation of the individual executant," and that "Members of a band having been apparently regarded by their chief as mere portions, existing only in their relation to the whole . . . has engendered carelessness," and further that: "In truth, we can hardly mention an orchestra of the day, at home or abroad, where the sound of the fortissimo has not been rugged and rough, the piano unequal, the diminuendo and crescendo constantly marred by here and there a tone out of its exact position . . . the soli devoid of the expression intended by the Composer?"

3. Does "Flamingo" really mean to say that the Muswell Hill performances are superior to any he ever heard, because the conductor there encourages the members of his orchestra to follow the bent of their own inspiration, instead of using (as other good conductors necessarily do), all his skill and the authority of his position for obtaining from the three or four score members of the band a careful reproduction of the ideal impressions which he has engendered in himself through his minute and reverential studies of the respective scores?

4. Could you, Mr. Editor, not advise "Flamingo" to procure speedily a brush wherewith to remove the dirt which he has so very thoughtlessly flung at the revered memories of Mendelssohn, Berlioz, and many other immortal masters of the baton as well as at the honestly acquired reputations of numberless prominent musicians of the day? Please tell "Flamingo" that this brush can be obtained without charge of all the competent musical critics in London, in case the shops in Musical Utopia should not deal in such articles; and that it is also to be had at the Sydenham Saturday Concerts (in future even at reduced prices), of, Mr Editor, yours respectfully,

AUGUST MANNS.

Of the Crystal Palace.

P.S.—I beg also to mention that the firm of "Wells, Dubrucq, Clinton, Wotton, Wendlands, & Co.," of the Crystal Palace orchestra, do supply, for the same prices, remarkably fine specimens of *The expressions intended by the composers*; and that "Flamingo," therefore, need not in future go to Musical Utopia for the acquisition of these rather undefinable articles of musical art.

CRONSTADT.—A School of Music, the ninth of its kind in Russia, has just been founded here. It is under the direction of M. Taborsky, the violinist. There are seventy pupils. The principal subjects of study are the piano, the violin, and musical theory.

ROME.—Liszt leaves here for Pesth at the beginning of next month. From Pesth he proceeds to Düsseldorf, on the 1st April, to be present at the performance of his *Prometheus* and *Graner Festmesse*, under the direction of Herr Ratzberger. In May he spends some time in Holland, at the Palace of Loo.

## Dialogues in Purgatory



Dr Serpent.—Marie !  
 Dr Ghost.—Annette !  
 Dr Serpent.—Annette !!!  
 Dr Ghost.—Marie !!!  
 Chorus of Invisible Demons.—HANS !!!  
 Chorus of Invisible Angels.—ARABELLA !!!!  
 Dr Serpent.—By Abbs !  
 Dr Ghost.—By Adnan !  
 Dr John Bull.—Eheu !—per Hercle !—Goddam !  
 (Vanish.)  
 (Tries to vanish.)

## OCCASIONAL NOTES.

ACCORDING to *La Liberté*, the dramatic authors and composers of France produced, during the year 1875, for thirty-seven theatres, large and small, 32 dramas in 3, 4, and 5 acts; 2 tragedies!!! (At the Théâtre des Arts and the Salle des Familles); 15 comedies in 3, 4, and 5 acts; 21 comedies in 1 act (two of them being in verse); 11 buffo-operas and operettas in 3 acts; 11 reviews; 34 vaudevilles in 1 act; 18 vaudevilles in 3, 4, and 5 acts; 14 operettas in 1 act; 1 lesson in astronomy in 1 act; *Le Passage de Venus*, at the Variétés; 3 comic operas in 1 act; 1 *chinoiserie* in 3 acts; and 2 grand fantastic pieces. Total: one hundred and seventy-three new works, representing five hundred and thirty-six acts.

ANOTHER gentleman, M. F. Oswald of the *Gaulois*, gives us a catalogue of the theatrical novelties produced during the same period in the French provinces. These novelties included, at Toulon, *Gheisa*, by M. Paul Aube; at Lille, *Jeanne Maillotte*, by M. Raymond; at Rouen, *La Cure merveilleuse*, by M. Hep; and *La Halte du Roi*, by M. A. Boieldieu; at Marseilles, *Fatma*, by M. Fligin, and *Le Barbier du Roi*, by M. Gigou; at Perpignan, *Guillaume de Babertany*, by M. Colt; at Angers, *La Branch de Genêt*, by M. Febure; and at Algier's, *La Marguerite*, by M. Derminour.

DURING the year that the new Grand Opera has been open in Paris, there have been 185 performances in it. The following is a list of the works remounted since the burning of the old house, the order in which they were produced, and the number of times they were performed:—*La Juive*, 5th January, 1875, 44 times; *La Favorita*, 25th January, 22 times; *Guillaume Tell*, 26th February, 20 times; *Hamlet*, 31st March, 30 times; *Les Huguenots*, 26th April, 34 times; *Faust*, 6th September, 21 times; and *Don Juan*, 29th November, 14 times. There were two ballets—*La Source*, performed 14 times, but twice only in its entirety; and *Coppelia*, performed 6 times. There were 7 extraordinary performances, including benefits, and, on the 7th February, a ball for the Poor, the profits from which amounted to more than 150,000 francs. The new theatre was closed on only one night when, under ordinary circumstances, it would have been open. This occurred on the 8th March, all the six tenors belonging to the company being ill.

DURING the month of January, as we learn from the *Annuario Musicale* of Sig. Paloschi, there were born Giovanni Battista Pergolesi (1710); Sigismund Thalberg (1812); Luigi Boccherini (1740); Jean François Lesueur (1768); Wolfgang Amadeus Mozart (1756); Louis Ferdinand Hérold (1791); Daniel-François-Esprit Auber (1782); and Franz Schubert (1797). There died in the same month, Rudolf Kreutzer (1831); Domenico Cimarosa (1801); Louis-Ferdinand Hérold (1833); and Gasparo Spontini (1851).

THE CRYSTAL PALACE.—The Palace on Monday last presented the same holiday appearance as on Monday, the 3rd, which was the first sixpenny Monday. Although the weather was not favourable for holiday-making, 6,237 visitors paid for admission, and 2,626 season ticket holders passed the stiles. It was suggested that the reduction would drive away the season ticket holders; it is satisfactory, therefore, to know that, while on the 3rd inst. there was a slight falling-off of sixty-three season ticket holders, on the 10th inst. there was actually an increase of more than 300 season ticket holders on the number of the corresponding day of last year. On all ordinary Mondays the admission will be only 6d., or, including third-class return ticket from the London stations, 1s.

M. CHARLES DARCOURS, of the Paris *Figaro*, gives the following figures as the receipts at the principal theatres of the French capital on the 31st December, 1875, the 1st, 2nd, and 3rd January of the present year.

	31st Dec.	1st Jan.	2nd Jan.	3rd Jan.
Opéra-Comique .	3949 francs	7077 francs	7328 francs	4593 francs
Vaudeville .	1303	2860	3522	1652
Variétés .	1493	3116	3171	1580
Gymnase .	1636	4002	4105	2262
Palais-Royal .	2495	3509	3905	2706
Porte-Saint-Martin	5522	7406	7750	7111
Gaité .	8004	9159	{ 9404 9494 }	8674
Théâtre-Historique shut		2583	3407	1556
Châtelet .	915	4415	5247	2556
Bouffes-Parisiens	2040	2618	2745	1587
Renaissance .	4449	5011	5081	4814
Folies-Dramatiques	2817	4792	4330	3692
Théâtre-Taitbout	951	1248	1535	1349
Château-d'Eau .	2044	1106	2751	2296
Théâtre des Arts	242	942	1189	439
Folies-Marigny .	131	271	329	140
Folies-Bergères .	2698	4230	4346	2628

Of the sums, 9404 and 9494 francs placed to the account of the Gaité on the 2nd Jan. the former was taken at a morning, and the latter at an evening performance. Without the centimes, which M. Darcours has omitted, the above returns, errors excepted, represent a grand total of two hundred and thirty-five thousand francs in four days, nor has M. Darcours included the receipts of the Grand Opera, the Théâtre-Français, the Odéon, or the various circuses. Had he included them also, the amount would have been considerably increased.

## CONCERT.

A CONCERT was given at the Victoria Hall, Bayswater, last week, in aid of the Kensal Green Catholic Poor Schools, and was very numerously attended. An agreeable vocal and instrumental programme was entrusted to the following artists:—Miss Annie Sinclair, Miss Helen d'Alton, Mr Courtenay, and M<sup>me</sup> Mangold Diehl, assisted by some well-known amateurs. Herr Louis Diehl conducted. The chief interest was centred in the reading, by Florence Marryat (Mrs Ross Church), of a farcical story entitled "Charlie Helter and Bob Skelter." Miss Marryat has lately been giving successful readings in Scotland and Ireland, but we understand this was the first exhibition of her powers before a London audience. To become a public reader of repute demands special qualities. A fine presence, mobile countenance, resonant voice, and a command of every shade of vocal expression, are elementary necessities to one who courts favour as an elocutionist. Mrs Ross Church adds to these qualifications a genial humour, which infects her audience, and retains their sympathies till her last word is uttered. We hope to hear this gifted lady in a more serious branch of her art, for which her voice and manner, no less than her power of identifying herself with her subject, should render her eminently fitted.

F.

NEW OPERAS PRODUCED BY ITALIAN COMPOSERS  
IN 1875.

- | Name of Opera.  | Composer.                  | Produced at                        |
|---|----------------------------|------------------------------------|
| 1. <i>Colomba</i> (semi-serious)—                           | Fava, Alessandro—          | Private Theatre, near Bologna.     |
| 2. <i>Elena in Troia, o le Figlie di Priamo</i> (operetta)— | D'Alessio—                 | Politeama, Naples.                 |
| 3. <i>Il Pipistrello</i> (comic)—                           | De Giosa—                  | Società Filarmonica, Naples.       |
| 4. <i>Gustavo Vasa</i> (serious)—                           | Marchetti—                 | Scala, Milan.                      |
| 5. <i>Amore e Vendetta</i> (serious)—                       | Marchiò—                   | Reggio.                            |
| 6. <i>Corinna</i> (serious)—                                | Rebora—                    | Mercadante, Naples.                |
| 7. <i>Don Luigi di Toledo</i> (serious)—                    | Cariani—                   | Vercelli.                          |
| 8. <i>Selvaggia</i> (serious)—                              | Schira—                    | Finice, Venice.                    |
| 9. <i>Dolores</i> (serious)—                                | Auteri-Manzocchi—          | Pergola, Florence.                 |
| 10. <i>Amore a suo Tempo</i> (semi-serious)—                | Tofano—                    | Teatro del Corso, Bologna.         |
| 11. <i>La Rosa del Cadore</i> (serious)—                    | Predazzi—                  | Teatro Brà, Alexandria.            |
| 12. <i>Scomburga</i> (serious)—                             | Pellegrini—                | Teatro Guillaume, Brescia.         |
| 13. <i>Luigi XI.</i> (serious)—                             | Fumagalli, L.—             | Pergola, Florence.                 |
| 14. <i>Le Tre Zie</i> (operetta)—                           | Giacomelli—                | Private Theatre, Leghorn.          |
| 15. <i>Il Ritorno del Coscritto</i> (comic)—                | Tolomei—                   | Teatro Rinovati, Siena.            |
| 16. <i>La Fata</i> (operetta)—                              | Miceli—                    | Società Filodrammatica, Naples.    |
| 17. <i>Don Bizarro a le sue Figlie</i> (comic)—             | Mugnone—                   | Teatro Nuovo, Naples.              |
| 18. <i>Filippo</i> (serious)—                               | Crescimanno d'Albafiorita— | Pergola, Florence.                 |
| 19. <i>Una Burla</i> (operetta)—                            | Parisini—                  | Private Theatre, Bologna.          |
| 20. <i>Le Rivali senza Amante</i> (operetta)—               | Greco—                     | Circolo Napoletano, Naples.        |
| 21. <i>Isabella Orsini</i> (serious)—                       | Rossi, Isidoro—            | Teatro Fraschini, Pavia.           |
| 22. <i>Benvenuto Celini</i> (serious)—                      | Orsini—                    | Teatro Mercadante, Naples.         |
| 23. <i>Maria e Fernanda</i> (serious)—                      | Ferrari Ferruccio—         | Teatro Brunetti, Bologna.          |
| 24. <i>Guidetta</i> (semi-serious)—                         | Sarria—                    | Teatro Mercadante, Naples.         |
| 25. <i>Il Cacciatore</i> (serious)—                         | Canavasso—                 | Santa Radegonda, Milan.            |
| 26. <i>I quattro Rustici</i> (comic)—                       | Moscuza—                   | Politeama, Florence.               |
| 27. <i>Un Matrimonio sotto la Repubblica</i> (serious)—     | Podestà—                   | Teatro del Verme, Milan.           |
| 28. <i>Si e No</i> (operetta)—                              | Panico—                    | Teatro Nuovo, Naples.              |
| 29. <i>La Vendetta d'un Folletto</i> (operetta)—            | The Brothers Mililotti—    | Teatro Quirino, Rome.              |
| 30. <i>I Viaggi</i> (comic)—                                | D'Arienzo—                 | Teatro Castelli, Milan.            |
| 31. <i>I due Metastasiani</i> (comic)—                      | Antalisci—                 | Teatro Condominio, Cingoli.        |
| 32. <i>Lisetta</i> (comic)—                                 | Antolisci—                 | Teatro Condominio, Cingoli.        |
| 33. <i>Marchionn di Gamb avert</i> (comic)—                 | Bernardi—                  | Teatro Castelli, Milan.            |
| 34. <i>Il Castello dei Fantasma</i> (operetta)—             | Bozzelli e Tanara—         | Teatro Balbo, Turin.               |
| 35. <i>La Falce</i> (operetta)—                             | Catalani—                  | Conservatory, Milan.               |
| 36. <i>La Mamma Angot a Costantinopoli</i> (operetta)—      | Mugnone, L.—               | Teatro Nuovo, Naples.              |
| 37. <i>Il Perdono</i> (operetta)—                           | Maggi—                     | Conservatory, Milan.               |
| 38. <i>Il Bersagliere di Palestro</i> (operetta)—           | Vinci, P.—                 | Circolo Operai, Catania.           |
| 39. <i>La Figlia di Domenico</i> (comic)—                   | Alberti, C.—               | Teatro Nuovo, Naples.              |
| 40. <i>A Gaetano Donizetti</i> (cantata)—                   | Ponchielli—                | Teatro Riccardi, Bergamo.          |
| 41. <i>La Rosa di Firenze</i> (serious)—                    | Biletta—                   | Teatro Principe Umberto, Florence. |
| 42. <i>La Campana dell'Eremitaggio</i> (semi-serious)—      | Sarria—                    | Teatro Mercadante, Naples.         |
| 43. <i>Mefistofele</i> (serious)—                           | Boito—                     | Teatro Comunitativo, Bologna.      |
| 44. <i>Merlino da Patoni</i> (semi-serious)—                | Calderoni—                 | Rovereto.                          |
| 45. <i>Un Sogno nella Luna</i> (operetta)—                  | The Brothers Mililotti—    | Teatro Quirino, Rome.              |
| 46. <i>Ettore Fieramosca</i> (serious)—                     | Dall'Olio—                 | Teatro Comunitativo, Bologna.      |
| 47. <i>Wanda</i> (serious)—                                 | Wogrich—                   | Teatro Pagliano, Florence.         |
| 48. <i>Atahualpa</i> (serious)—                             | Pasta—                     | Teatro Paganini, Genoa.            |
| 49. <i>Luce</i> (serious)—                                  | Gobati—                    | Teatro Comunitativo, Bologna.      |
| 50. <i>Diana di Chaverny</i> (serious)—                     | Sangiorgi—                 | Teatro Argentina, Rome.            |
| 51. <i>Rita</i> (serious)—                                  | Guercia—                   | Naples.                            |

Of the above works the two most successful were Sig. Schira's opera, *Selvaggia*; and Sig. Ponchielli's cantata, *A Gaetano Donizetti*.

OFORTO.—The Italian season was inaugurated by *L'Africaine*, the principal characters being sustained by Signora Carolina Ferni, Signori Vanzan, and Giraltoni.

## MUNICH.

(From a Correspondent.)

Verdi's *Requiem* has been performed here for the first time, the executants being the members of the Musical Academy, under the direction of Herr Wullner. It achieved a great success, which is all the more significant, because in this capital, where Richard Wagner's style is regarded as a model, the composer of *Rigoletto* and *Il Trovatore* could not reckon upon much sympathy. The numbers most admired were the "Dies Irae," "Agnus Dei," and "Libera." The last but one had to be repeated.

## The Critic's Critic.\*

(For Music.)

Awake! ye critics o' the press  
Wha write on music, more or less;  
Wake up! or else ye're lost, I guess,  
There's folk astir  
Wha's criticising, ye'll confess,  
Bangs wi' a whirr.<sup>1</sup>

Wi' them the cheeky *ars scribendi*  
Is e'en fu' ripe, an' deil may mend ye  
For treating them as if they ken'd ye  
Weel a' their life;  
A short account herewith I send ye  
To stop the strife.

There's ane wha's right gane wud<sup>2</sup> o' late  
On music and its present state,  
Tho' deil a' much he's in his pate  
O' that same muse;  
But still he'll clatter and debate,  
An' print his views.

He'll rake out lang-forgotten scraps  
O' dismal music, which, perhaps,  
He'll lecture on until he draps  
Down dead wi' pride;  
I mean "down dead" to gentle raps  
Frae ony side.

He think's he's just a world's wonder,  
Can speak for hours wi' voice o' thunder,  
Or play a dance, without a blunder,  
Like Abbé Liszt;  
Indeed, his gifts are without number,  
His judgment's just!

Nae doubt he's blythe, an' unco<sup>3</sup> bland,  
An' weel respekt in the land;  
Has self-conceit just at his hand,  
An' he can work 't.

He thinks the art's at his command  
To praise, or burk 't.

His smiling face an' guid broad build  
Would match wi' men o' civic guild;  
His sonsie<sup>4</sup> head, tho' bauld, is filled  
Wi' common sense;  
But unco common, an' self-willed,  
He's lost his mense.<sup>5</sup>

I'll say nae mair about him noo,  
But trust he'll always keep in view,  
When next he lectures, to pursue  
Another plan,  
An' no be getting in a stew,  
Like sallow<sup>6</sup> man.

Beil Gow.

<sup>1</sup> Whiz.    <sup>2</sup> Mad.    <sup>3</sup> Very.    <sup>4</sup> Jolly.  
<sup>5</sup> Good manners.    <sup>6</sup> Don't know.

\* Copyright.

BARMEN.—Herr Max Bruch's *Arminius* has been performed here.

COBURG.—Herr Götz's opera, *Der Widerspänstigen Zähmung*, sustains the impression it produced on its first production here.

HANOVER.—Herr Götz's comic opera, *Der Widerspänstigen Zähmung*, has been successfully produced at the Theatre Royal.

DÜSSELDORF.—The new Stadttheater gives general satisfaction. Its acoustic qualities are especially admired. A few nights since, the architect, Professor Giese, attended the performance. The audience raised an enthusiastic call for him.



## A FEW FACTS ABOUT DER FREISCHÜTZ.\*

On the 5th February, 1822, we produced for the first time on our stage *Der Freischütz*, a three-act romantic opera by Carl Maria von Weber. The text is, we all know, by Kind, and this fact—as people considered the libretto to a certain extent trivial, while justly regarding the music, on the other hand, as classically beautiful—suggested an amusing caricature directed against Kind, who was known to have spoken rather slightly of the music, while pronouncing all the more favourable a judgment on his own work. The well-known Dresden (Sixtine) “Maria” was very wittily portrayed with Weber’s features, while the infant Jesus bore Kind’s head. The two were soaring to the Heaven of Immortality, Maria bearing the “child” (“Kind”).†

Weber, by the way, was never properly appreciated during his life-time. He was deceived on all sides as to the pecuniary success of his *Freischütz*. He suffered the fate of all other celebrated Germans, whom the “Nation of poets and of thinkers,” as they are termed, allow to starve miserably and then erect monuments to them after their death—if sufficient money can be collected to defray the expense, which is not always the case. How many noble Germans have had to die before they were esteemed as they deserved! This remark is forced upon me when I glance at a note from Herr Esperstedt, *Hofrath* at Berlin. Not long before the immortal *Der Freischütz* was produced, this gentleman wrote to tell me that Weber’s future wife, Mdle Brandt, from the Prague Theatre, had been performing with great success in Berlin, but that the fact “of her being betrothed to Maria von Weber, and of the latter’s appearing to desire an appointment wherever she was, everywhere rendered it difficult for her to obtain an engagement.”

Short-sighted Intendants! What would you now give to have a Weber standing at the conductor’s desk in your orchestra?‡

With regard to our production of *Der Freischütz*, my collection of letters contains as full a record as could possibly be desired of all the data connected with it.

On the 4th March, 1821, Carl Maria von Weber wrote to me from Dresden:

“DEAR SIR, §—As the opening of the Theatre in Berlin, and, with it, the performance of my *Freischütz* are fixed for the month of May, I am, of course, anxious for the opera to be played elsewhere. I, herewith, therefore, have the honour of offering it for production at the theatre under your respected management. In order to facilitate the purchase, I have fixed upon the certainly very moderate remuneration of twenty gold Fredericks for the transmission of the score and of the book. Have the goodness, respected Sir and Friend, to let me know as soon as possible whether it is agreeable to you at the price.

“I think with pleasure of my beloved Hamburg, and cherish the hope of some day paying it a long visit.¶ Perhaps in future my professional duties may allow me more leisure. Then things may come to such a pass that I myself shall be under the necessity of desiring and causing the dissolution of our German opera here. It is almost certain that we shall lose Gerstäcker” (the tenor). “For us, as matters are now situated, this would be an irreparable loss. All sorts of catastrophes happen in the theatrical world!

\* The *Denkwürdigkeiten* of Friedrich Ludwig Schmidt, “Actor, dramatist, and Manager,” published by W. Mauke, Sons, Hamburg, contain a store of historically interesting particulars, of long theatrical experiences, and of sound sense seldom to be met with in works of this description. We take from them a fragment relating to Weber’s *Freischütz*. This may prove all the more interesting, as it presents us with some letters from the composer, which, as far as we know, have never previously been published. The fragment is extracted from the fifth section of the work wherein Schmidt treats of his management of the Hamburg Stadttheater with J. Herzfeld.—*Neue Berliner Musikzeitung*.

† “Kind” signifies a “child.”—TRANSLATOR.

‡ And liberal managers! Would not you now like to get the right of playing *Der Freischütz* for the magnificent sum you actually gave poor Weber, so feelingly described as “never being properly appreciated during his life-time” and of “being deceived on all sides as to the pecuniary success of his *Freischütz*?”—TRANSLATOR.

§ In the original: “*Wohlgeborener Herr! Sehr verehrter Herr Director!*” Literally: “Well-born Sir! Much honoured Manager!” A form of expression without any exact equivalent in English.

¶ When on a professional tour to Copenhagen, six months previously, Weber stopped in Hamburg from the 6th to the 10th September, and from the 15th to the 25th October, 1820, giving a concert there on October the 21st. Compare his *Biography*, by his Son, Vol. II., p. 254, p. 264 *et seq.*

“Allow me to request you to present my respectful compliments to your fellow manager, Herr Herzfeld, and deign to accept the expression of the truly heartfelt and perfect esteem with which I have the honour to be, dear Sir, your most devoted

“CARL MARIA VON WEBER.”

My answer, of which the first sketch is still in my possession, runs thus:—

“Permit us, respected Friend, first to see your new opera produced at some other important theatres. Not that we doubt a successful result, but because it is only when a new opera has been thus performed that our public evince any interest in it. Whenever we have acted contrary to this fact we have, as a rule, missed our mark. With a play, this is no great misfortune, for one play can easily and quickly be followed up by another. Such is not the case with an opera, which, as you yourself in your capacity of a practical business man know, requires, in its getting-up, so much preparation, trouble, and exertion, together with longer time. All this, you will allow, is the more entitled to be taken into consideration, as only a few new operas are got up in the course of a year, and even with those few one has to contend with such difficulties on the part of the singers.”

Meanwhile, *Der Freischütz* was given in Berlin, and I myself witnessed the great success it achieved. The favourable reception, also, accorded to *Preciosa* could not fail to encourage me. I therefore renewed the negotiations with Weber for his opera, offering him fifteen gold Fredericks for the score and book. Weber answered from Dresden, on the 8th October, as follows:

“DEAR SIR AND FRIEND,\*—In consideration of a mass of business, excuse my silence and my brevity. I shall be delighted to confide my opera to your careful, faithful, and painstaking hands. They gave me at the Brunswick Theatre (even before the performance in Berlin) twenty gold Fredericks for it. I should think I was insulting the reputation and importance of the Hamburg Theatre were I, in any respect, to subordinate it to the Theatre at Brunswick. If, therefore, you are contented with the above price, be kind enough to get my brother Fritz† to hand you over the score. The book shall immediately follow. I must beg you, however, to decide soon, as, being pressed with many orders, I must dispose otherwise of the score now in Hamburg.”

I immediately consented to pay the sum he demanded,‡ and he wrote back on the 24th October:

“Here is the book and a number you have not yet received” (the air, “*Einst träumte meiner sel’gen Base*,” which he composed after the rest of the opera), “as well as suggestions for a cut in the last finale. I hope with all my heart that my opera will prove as attractive with your public as it has proved in Berlin. Be good enough to send me the twenty gold Fredericks in the shape of a bill or in cash, as you prefer.

“I have declined the offer of an appointment for life, with 2,500 thalers salary, at Cassel, and have remained true to my king. Receive my hearty thanks for the friendly interest you have manifested.

“I hope this winter to complete a three-act comic opera, with a book by our Hell. Would that every-day hard work did not take up so much of one’s time, and damp one’s ardour so!”

The comic opera in question was *Die Drei Pinto’s*, which, unfortunately, was left in a fragmentary shape. Meyerbeer attempted to complete it, but afterwards declared the task to be too difficult, and abandoned it accordingly.

The last reference to *Der Freischütz* which I possess from C. M. von Weber’s pen, occurs in a letter which he wrote to me on the 26th November, 1821, from Dresden, and runs thus:

“Notwithstanding some tremendous cuts of the Censure, the friendly reception of *Der Freischütz* in Vienna has surpassed all expectations. Next summer I shall write an opera in Vienna itself, in conformity with an order I have received to that effect.”

He here alludes to *Euryanthe*. Meanwhile, we proceeded to get up *Der Freischütz*, which, as already mentioned, was produced on the 5th February, 1822, with the greatest success. The receipts on the first night amounted to 1261 marks, 13 shillings, and 166 books were sold at 6 shillings each. On the second night (7th

\* In the original: “*Wohlgeborener Herr und Freund*,” (“Well-born Sir and Friend.”)

† According to the *Biography* mentioned above, “*Music Director* in Hamburg.”

‡ Munificent Herr Schmidt!—TRANSLATOR.

February), the opera brought in 1033 marks, 8 shillings; on the third, 1170 marks, 7 shillings; on the fourth, 812 marks, 13 shillings; and on the fifth (15th February), only 611 marks, 7 shillings. Afterwards the receipts again rose, and for a long time did not fall below 800 marks.\*

### —o— BAIREUTH.

(From a Correspondent.)

New difficulties continue to spring up day by day with regard to the National-Festival-Stage-Play Performances, which are announced to take place in the present year of grace, 1876. Wagner requires the artists who will figure in the performances to devote "three full months" to the realisation of his pet project. How this is to be done is not quite clear. Take, for example, the case of the Imperial Opera-house, Vienna. From this source Wagner relies on Madame Fredrich-Materna, Herr Scaria, and eleven members of the chorus—eight men and three women, all excellent singers. As far as concerns Herr Scaria, the matter may be arranged with tolerable ease, since his character does not appear till the third part of the celebrated Tetralogical Trilogy, and he is entitled to a long leave of absence. But how about Madame Fredrich-Materna, even supposing she feels disposed to make Wagner a present of her services for "three full months"? The Management would have to do without her for nearly half-a-year, since, in virtue of an agreement concluded with the leading members of the company, the latter have consented to consider the months of April and May—during which the Italian season will last—as forming a part of the time to which they are entitled, by their engagements, to leave of absence. It appears doubtful whether the Management can spare the lady for so long a period. In coming to a decision, moreover, both Management and Artists cannot fail to be influenced by Wagner's demeanour during his late visit to the Austrian capital.

### —o— One of George's Paradoxes.†

(See Vicar of Wakefield.)

The lecture on the character of *Elijah* (musically painted), delivered at the Beethoven Rooms on the evening of the 30th ult., merited the attention it received. Its novelty alone furnished a ground to justify an interest being taken in it. It was different from the ordinary lectures on music to which we are in the habit of listening. Its novelty consisted primarily in the view that music and painting are more nearly allied than is generally supposed, in the power which each possesses of being able to depict moral qualities. The ear not having received the same cultivation as the eye is the reason that this proposition is not readily accepted. Whether painting be by colour or by sound, it is imitation. The mind must have conceived a picture which it desires by some means to impart. If the person to whom we would convey our impressions be more ready at appreciating our meaning through the medium of musical sound rather than colour, it must be owing to an accidental circumstance. Either our faculty of expression by means of music is in harmony with his to whom we would convey our thoughts, or our sense of colour and shade is defective and we fail in the ability to make these paint the qualities of the inner man. The large majority of persons appreciate the several mental and moral characteristics of an historical individual when the illustration is rather through colour than sound, because in this case a resemblance is made which appeals to the untutored sense, while in the other a cultivated musical intelligence is needed. This circumstance, however, offers no serious objection to the truth of the principle desired to be recognised and advocated. To be master of the laws of nature, or the rules of any science (which may be held to be a reflection of those laws), necessitates mental power, and an application of that power to which the circumstances of most men's lives present a formidable obstacle. This explanation ought to account for the fact that sound does not give a portrait of a man's moral being so easily recognisable as one represented by colour. In this lecture Bach's *Passion*

music is referred to for the purpose of showing that Handel's great contemporary failed to appreciate the difference in the moral qualities of the persons he introduces in his work, so that musically no distinction is observed. It cannot be affirmed that there is a musical portrait of each, and that this is a reflection of the qualities of that one and unsuited to those of any other. Does, for instance, the divine quality of meekness, which may be said to be the first characteristic of the Saviour, find musical reflection in Bach? No! Had, for argument's sake, two of the *dramatis personæ* been identically the same morally, it follows from the principal of "Musical portraiture" advocated in this lecture, that the same description of music would have been applicable to both. But this was not so. J. J.

[Had not J. J.'s friends better look after him?—A. S. S.]

### —o— EVENINGS AT THE OPERA ABROAD.

(From a Correspondent.)

The revival of *Don Juan* at the Grand Opera is the theatrical sensation of the day in Paris. It is cast as follows: Donna Anna, Krauss; Donna Elvira, Manduit; Zerlina, Miolan-Carvalho; Masetto, Caron; Don Pedro, Gaspard; Don Ottavio, Vergnet; Leporello, Gaillard; and Don Juan, Faure. Faure is still by far the best representative of Don Juan now on the stage. Gaillard is a wooden Leporello, but has a good voice, well trained; his imitation of Faure in the abduction scene is very clever. The Masetto of Caron is respectable; the Commendatore of Gaspard insignificant. Vergnet, the representative of Don Ottavio, is not good looking, nor has he at present any idea of acting; but he possesses a beautiful tenor voice, and knows how to sing. His delivery of the air "O mon trésor suprême" ("O mio tesoro" of the Italian version), is characterised by such smoothness, feeling, and grace, as to win general approval. On the Zerlina of Miolan it would be unfair to pass judgment, since the part was, it is said, in a measure forced upon her by the exigencies of the management. Suffice it that the organ of this consummate vocalist retains much of its purity and sympathetic charm. Madame Miolan-Carvalho, is still a model for beginners, and a perfect mistress of the art of singing. Mdlle Manduit is a painstaking and attractive-looking Elvira. The Donna Anna of Krauss is from first to last strikingly impressive. The orchestra and chorus are both good. With regard to the *spectacle*, perhaps nothing more effective has ever been witnessed in Paris or elsewhere. A *divertissement*, interpolated in the ball-room scene, is so brilliantly grouped and costumed as to excite general admiration. Any lengthened description of the new building would be superfluous at the date of this letter. The grand staircase is as much as ever the attraction of the *entr'actes*, but forms a splendid anomaly, seeing that it can only be reached on foot, and at a long distance from the exterior, all carriages setting down their occupants from the sides. The few months intervening since the opening have served to tone down the gilding and bright colours of the *foyer*, which is now the finest in Europe. The auditorium is stately in the extreme, and, by the resemblance of its architecture and decorations, agreeably recalls to older *habitués* many a pleasant memory associated with the bygone glories of the fine old house in the Rue Lepelletier.

Hôtel Meurice, Dec. 1875.

MICHAEL WILLIAMS.

### BY THE SEA SHORE.\*

I love it, I love it, the boundless sea shore,  
Where the big breakers play and the fierce tides roar;  
When I feel the pure breeze, a healthier glow  
Doth rush o'er my senses, and lighten my brow.  
Let my spirits be sad, or joyous and free,  
Thy waters would charm me, thou beautiful sea!

Oh! dearly I love by the sea shore to stray,  
When the mad billows race on their trackless way;  
From a wee little thing, aye! from childhood's hour,  
I have loved to roam by the wild sea shore;  
And not my first sonnet,—in this hour of glee,  
To thee I inscribe it, thou beautiful sea.

ADA LESTER.

\* Copyright.

\* The above sums are in the Hamburg currency of the period.—TRANSLATOR.  
† Extract from an unpublished review of the lecture upon *Elijah* delivered by Mr H. Lesingham.

## SIR ARTHUR HELPS ON MUSIC.

(From "Social Pressure.")

Now music presents to me all forms of order, all forms of harmony, intellectual and moral, as well as physical. It selects out of millions of particulars—to talk of its limited nature is most absurd—those which are most suitable to be brought together. It represents the highest modes of organisation. It is a theatre in which every phase of human life can be best portrayed. Its very discords, as in real life, can be so beautifully introduced as to raise the hearer into some new and higher sphere of harmony, hitherto unknown or unappreciated by him. I tell you again, as I have told you before, that I hold to the words of dear old Sir Thomas Brown—"That tavern music which makes one man merry and another sad, evokes in me a sense of divine harmony, and a full belief in the beneficence of the Divine Creator." These are not the exact words, but they will recall to your minds the passage. If I had anything very difficult to do, whether to write a tragedy or a comedy, or to draw an Order in Council, let me have music played while I am endeavouring to do it, and most of the difficulty seems to vanish. Then, it is the finest form of education that has ever been devised. A noble training is accomplished, mostly without any pedantry, almost unconsciously; and, observe this, with less accretion of vanity than in any other way.

## MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

I daresay that X. T. R. has been nearly forgotten by those readers of the *Musical World* who take any interest in what is going on, in a musical way, at the "Queen of French Watering-Places," as it calls itself. M. Lemaitre has been doing wonders lately with Offenbach's *Madame l'Archiduc*. The opera-bouffe is well given, and, with the new costumes from Paris, attracts crowds every time it is played. Madlle Monteni, as the Capitaine Fortunato, is excellent. She acts with spirit, and sings well. Mdme Dian takes the *title-rôle*. M. Chatillon, in the part of the Archiduc Ernest, is, as usual, quite up to the mark; but M. Xavier Auger (a *tenor léger*), the impersonator of Le Comte de Castelardo, leaves much to be desired, both in acting and singing. The choruses are good, but the orchestra might be better. Nevertheless, *Madame l'Archiduc* has "taken." The *Timbale d'Argent* is to be produced next week.

M. Lemaitre has really uphill work. The inhabitants of the "Queen of French Watering-Places" want everything for nothing, and every one, if he has a chance, is capable of getting a centime out of his nearest relation. The authorities insist upon theatrical performances four times a week for ten months in the year. Grand operas, operas comic, dramas, and vaudevilles must be given all the time, and they pay a certain sum to the manager. When they have got their manager, they don't patronise his theatre; the local press run it up, and the inhabitants run it down!

Boulogne is very dull and dirty at the present moment, in spite of New Year's visits, and "what's on the cards." X. T. R.

## WAIFS

Herr Johannes Brahms is to be conductor at the next Lower Rhine Festival, held this year at Aix-la-Chapelle.

Verdi's *Aida* has been produced at Moscow, and created a far deeper impression than previously at St Petersburg.

Mad. Elisa Polsko, who wrote so extravagant a book about Mendelssohn, has just published another about Paganini.

A French operatic company is being formed in Paris, by M. Genibrel, for Buenos Ayres, where, up to the present, there have been only Italian companies.

IMPORTANT TO ORCHESTRAL PLAYERS.—It is reported that three or four members of the orchestra of the Adelphi Theatre have been discharged, in consequence of having no hair on their heads!

Mad. Rosa Csillag, so well remembered among us in *Fidelio*, and in other operas, has been appointed professor of singing, side by side with the accomplished Mad. Marchesi, at the Conservatory in Vienna.

Mr Charles J. Bishenden's new work, "How to Sing," is now ready. It contains a great deal of information, besides 21 pages of music, musical anecdotes, &c. The publishers are White & Son, Oxford Street, W.

The symphony with choruses, *Jeanne d'Arc*, by Mr Alfred Holmes, will, in obedience to the desire of Monseigneur Dupanloup, be performed on the 7th May next, at Orleans, during the fêtes in honour of the famous Maid.

Verdi's *Requiem* for Manzoni has been given at the Munich Academy with the success (pace Dr Hans von Bülow) which has attended it everywhere, is likely to attend it everywhere, and, let us add, moreover, ought to attend it everywhere.

Messrs Hutchings and Romer are now publishing *The Good Shepherd*, a new cantata by Mr John Francis Barnett, the talented composer of *The Ancient Mariner*. The cantata is to be produced at Mr Kuhe's ensuing "Festival," at Brighton.

One of our most accomplished amateur pianists, Miss Maud White, has been playing with great success in Bath, Kendal, and other places, at concerts given for charitable purposes. Many a professional pianist might envy the talent of Miss White.

Sig. Rossi has won a new success as Romeo, in the Italian version of Shakespeare's *Romeo and Juliet*.—The *Prophète* of Meyerbeer, too seldom heard now in London (in default of a competent tenor?), has been revived at the Brussels Théâtre de la Monnaie, with Mdle Bernardi, a very young contralto, as Fides.

The Théâtre-Lyrique en herbe (under the direction of M. Vizzini) is positively to open with M. Ernest Royer's opera, *La Statue—La Timbale d'Argent*, perhaps the most "decolleté" of recent opera-bouffes, has been revived, with Mdle Judic, as Molda. We can congratulate no one concerned in the exhibition of such a questionable production.

Messrs Hutchings and Romer have so increased their stock of musical works, that their premises in Conduit Street are, so to say, "quite crowded out." They have applied a remedy by transferring their wholesale business to the warehouses, Nos. 10 and 11, Little Marlborough Street, formerly in the occupation of the late Mr Addison and Messrs Cramer & Co.

*The Voyage en Chine*, of M. François Bazin, is the latest revival at the Opéra Comique! As if Auber had not written *L'Estocq*, *Le Moçon*, *La Fiancée*, and many other operas, more worthy of revival than a work which can only be looked upon as the rinsings of the bottles of Adolphe Adam himself, simply a miniature Auber. What has become of the *Deux Echelles* of Ambroise Thomas?

ALEXANDRA PALACE.—During the ensuing week the round of holiday entertainments will be continued, including the Pantomime, the performances in the Circus, those of Romah, the great athlete, the Jackley troupe, the Company's military band, organ recitals, drawing-room receptions by Adonis, the African dwarf, Doll show, exhibition of prizes in the forthcoming Art Union distribution, &c.

Professor Glover's cantata, *Patria*, was performed for the first time in the Ancient Concert Hall, Dublin, last week, under the auspices of the Grattan Statue Committee. The Professor conducted. There was a large chorus, a complete orchestra, and the military band of the 2nd Royals. The performance was very effective. Miss Bessie Craig, Messrs Richard Smith and F. W. Crotty, were the solo vocalists.

People are beginning to complain of the want of novelty at the new Grand Opera House in Paris. Even Mozart's *Don Juan*, with M. Faure as the hero, and the magnificent "*mise-en-scène*," is beginning to pall on the taste of the "*abonnés*." This is the inconvenience inevitably attached to a "subscription" list. Subscribers—as in the case of our own Italian Operas—care very little to hear any particular opera more than three or four times during a season.

Mozart's comic opera, *The Impresario*, adapted to English words by Mr Finlay Finlayson, is to be produced at the Athenaeum, Camden Road, on the 18th and 19th inst. Four well known vocalists are to appear in it. It will be ninety years ago, on the 7th of next month, when the *Impresario* was first brought out at the Palace of Schonbrun, under the direction of its immortal composer; yet the music is just as fresh and telling as on the day it was first played.

FREIBURG.—Wagner's *Fliegender Holländer* will be the next novelty at the Stadttheater.

LEIPZIG.—Schumann's *Faust* supplied the programme of the Eighth Gewandhaus concert.

WEIMAR.—Herr R. Metzdrorf's comic opera, *Rosamunde*, has been well received at the Grand-Ducal Theatre.

AIX-LA-CHAPELLE.—The next Musical Festival of the Lower Rhine will be under the direction of Herr Brahms.

STRASBURG.—The German Musical Association, assisted by Mdle Amalie Kling, recently gave Handel's *Messiah*.

KÖNIGSBERG.—Herr Blummer's oratorio, *Der Fall Jerusalems*, will shortly be produced under the direction of Professor Zander.



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